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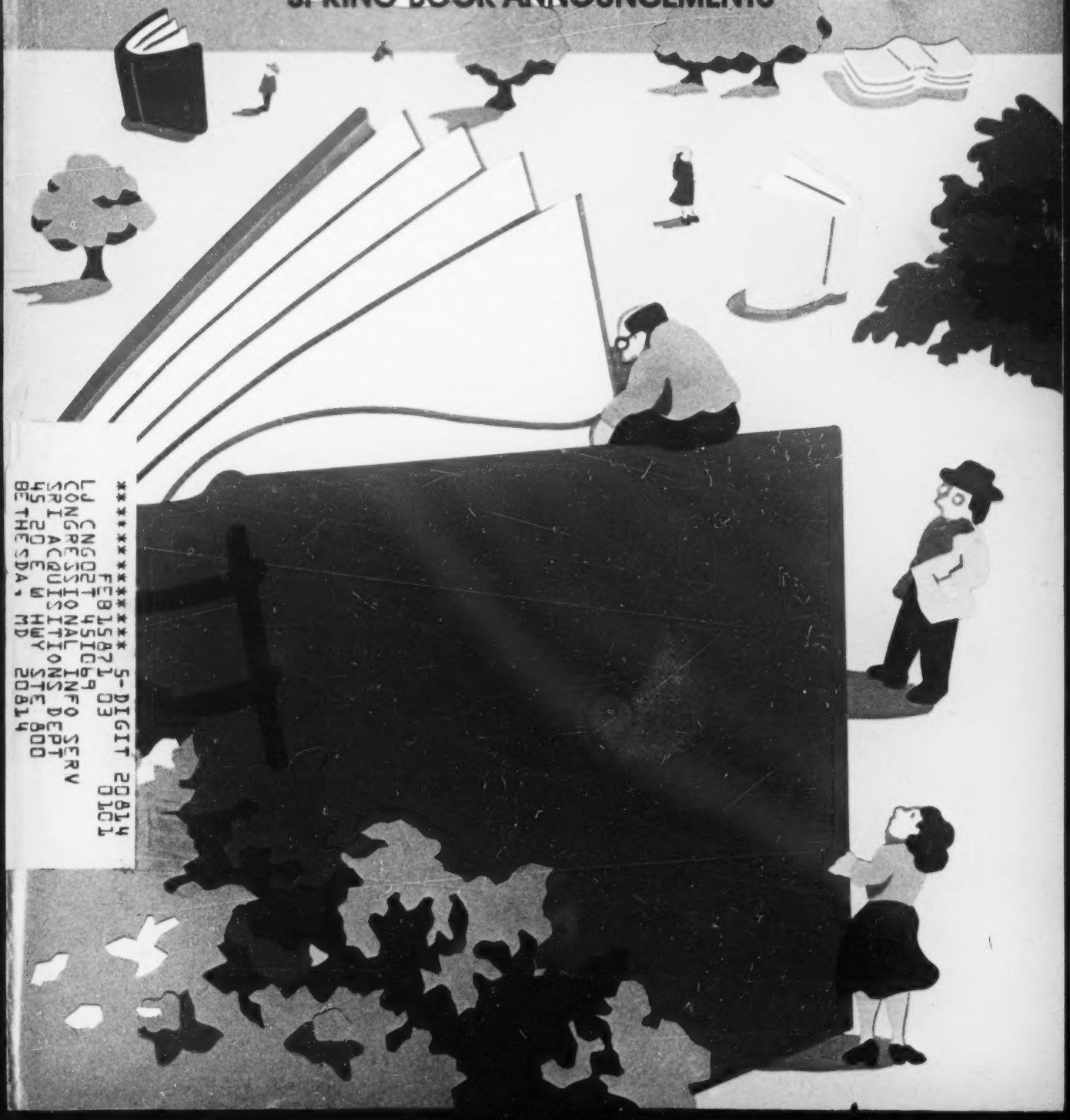

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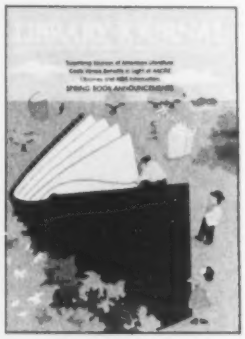

Books "spring" eternal in our seasonal announcement issue, cover by Beth Glick

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Prize-winning fiction and poetry fills many of our 5000 little magazines, but libraries still aren't subscribing

American Literature– Who's Publishing It?

By Leonard Kniffel

CLAIMS FOR the significance of little magazines in contemporary American literature abound—most plentifully, in the magazines themselves. Little magazines and small literary presses, goes the theory, are where American literature is really happening. Citing a rapidly accumulating body of evidence, a 1984 article in the *New York Times Book Review* agreed, and announced that "small presses have finally come of age."

Legendary little magazines such as *The Masses*, *The Pagan*, *The Dial*, and *The Fugitive*, from the first part of this century, have secured positions in literary history for having published the early works of Carl Sandburg, Wallace Stevens, William Carlos Williams, Hart Crane, T.S. Eliot, and numerous others, while their high-circulation counterparts published the vapid and now-forgotten verse of writers like Fannie Stearns Davis and Anne Bunner.

Today, small presses and little magazines not only continue to pioneer literary talent, they present the works of established writers as well. When Jaroslav Seifert won the Nobel Prize for Literature in 1984, the Czech writer was well-known in Europe, but few Americans knew his work, though it had been translated and published in this country in the *Hampden-Sydney Review*. His only available book in English translation was published in a small press magazine in Iowa called *The Spirit That Moves Us*, the year before he won the prize.

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Who gets the prizes

When a writer is said to publish in "the best" magazines, informed readers may have some idea which magazines these are, but librarians searching (as I did) for an objective ranking of magazines that publish original fiction and poetry will be hard-pressed to find one. Most commentaries on little magazines separate them from mainstream periodicals, making it difficult to determine how their publishing records compare.

How can one determine which American magazines are publishing this country's best original fiction and poetry? Creative work which is collected and published by trade publishers, and which goes on to win America's major literary prizes, has almost always appeared previously in magazines. For this article, I chose nine major literary prizes and examined the books which won them, with the aim of determining which magazines consistently publish prize-winning fiction and poetry.

While the accumulation of awards and prizes may not be the best or only measure of a magazine's merit, it is one which is calculable and meaningful to librarians who need tangible measures of quality. The choice of which prizes to examine was based on the familiarity of the prize, its reputation and covetedness, and an effort to present a representative cross-section of awards.

The awards, the authors

For poetry, the American Book Award, the Pulitzer Prize, and the National Book Critics Circle Award are all nationally publicized and well established. The Yale Series of Younger Poets, the Lamont Poetry Prize, and the Walt Whitman Award are highly desirable awards because they include book publication in auspicious company.

Two annual story volumes, *Prize Stories: the O. Henry Awards* and *Best American Short Stories*, are the most widely known publications of their kind and have earned their standing over long periods of publishing excellence. The annual *Pushcart Prize: Best of the Small Presses* is the only publication of its kind known for consistent excellence and nationwide distribution.

In addition, recent story collections by a cross-section of 20 contemporary authors, ranging from a Nobel prize winner to acclaimed newcomers, were examined for this study. The authors, chosen for their range of styles and publishers, are: Max Apple, Louis Auchincloss, Donald Barthelme, Charles Baxter, Ann Beattie, Saul Bellow, Paul Bowles, Truman Capote, Raymond Carver, Stuart Dybek, John Gardner, Janet Kauffman, Joyce Carol Oates, Cynthia Ozick, Grace Paley, Isaac Bashevis Singer, John Updike, Alice Walker, Nancy Willard, and Richard Yates.

Novels were not examined because they generally do not contain

significant numbers of credits for previous publication. In instances where prizes were given for collected or selected poems, especially in the case of the Pulitzer Prize, these credits were not tallied, as they were either too numerous or incompletely given, and they represent an entire career dating sometimes to the 1940s. Acknowledgments for previous publications appeared in every collection. The tabulations include ten years of each award, 1975–1984.

High marks for storytelling

Of the 155 stories gathered in the 20 single-author volumes examined, 39 (or 25 percent) of them were previously published in *The New Yorker*. These 39 stories are by nine of the 20 authors: Barthelme, Beattie, Bellow, Capote, Carver, Kauffman, Ozick, Paley, and Singer.

The next highest number of credits went to *The Atlantic* which, though credited for only nine stories, represented the work of eight different writers: Apple, Auchincloss, Beattie, Baxter, Bellow, Carver, Updike, and Yates. The next most frequently cited magazines are *Antaeus* and *Esquire* with six credits each. *Michigan Quarterly Review*, *Partisan Review*, and *Playboy* tied with four credits each. *American Review*, *Antioch Review*, *Kenyon Review*, *Ms.*, *Ploughshares*, and *Triquarterly* published three stories each.

There is a surprising balance between the magazines—big and little—which published the stories. While *New York* published two (Auchincloss and Capote), so did *The Iowa Review* (Apple and Dybek). *Vanity Fair* published two (Bellow and Dybek), as did *The Threepenny Review* (Bowles and Paley), and so on down the line. In fact, of the 69 magazines mentioned in these books, almost two thirds (42) are little literary magazines, in most instances publishing the same authors as their commercial counterparts.

For *The Best American Short Stories* (Houghton), each year a leading American fiction writer is invited to serve as guest editor and select the some 20 stories to be included. Since its establishment in 1915, the series has gained stature as one of the premier events for writers of short fiction. Of a total of 68 magazines from which stories have been selected over the past ten years, only six (roughly ten percent) are high circulation. Topping the list of the 21 most frequently cited is *The New Yorker*, with 44 stories to its credit, followed by *Esquire* with nine, *The Atlantic* with eight, and *American Review*, *The Massachusetts Review*, and *Playboy* with seven each. The rest are little magazines with up to six credits apiece.

Prize Stories: the O. Henry Awards (Doubleday), a collection of the year's best short stories published by American authors in American periodicals, was first published in 1919 and continues to be an important annual. In the last ten years, *The New Yorker* and *The Atlantic* led in stories published that were subsequently republished in the O. Henry collections. Yet even in this prestigious anthology, *Mademoiselle*, *Esquire*, *Harper's*, and *Redbook* are the only trade magazines which published significant numbers of the prize-winning stories. Of the top 20 magazines, only six are trade magazines. In fact, of the 61 magazines that have had stories republished in an O. Henry collection, the only other large-circulation magazines mentioned are *Cosmopolitan*, *The New Republic*, *Playboy* (once each), and *Mother Jones* (twice).

The Pushcart Prize (Pushcart Pr.; paperback, Avon) is an annual volume of stories, poems, and essays, culled from small press publications, mostly little magazines. Since their inception in 1976, the volumes have included material from 175 dif-

The Big Picture—Citations per magazine for each award listed in the ten individual tables.

	SINGLE-AUTHOR COLLECTIONS	BEST AMERICAN SHORT STORIES	O. HENRY AWARDS	PUSHCART PRIZE	PULITZER PRIZE	NATIONAL/AMERICAN BOOK AWARD	NATIONAL BOOK CRITICS CIRCLE AWARD	LAMONT POETRY PRIZE	WALT WHITMAN AWARD	YALE SERIES OF YOUNGER POE	TOTAL
The New Yorker	39	44	29		5	15	22	4	1	5	164
Poetry				15	3	15	21	4	6	9	73
Antaeus	6	6	8	21	1	10	1	2	1	2	58
The Atlantic	9	8	19		3	1	8	2	1	1	52
The American Poetry Review	1			18	1	7	8	5		1	41
The Iowa Review	2	2		17		8	2	1	3	2	37
Ploughshares	3	3	5	15		1	3	2		1	33
The Georgia Review		5	1	12	3	2		2	1	3	29
The American Review*	3	7	5		1	10	1			1	28
The Hudson Review	1	3	2	9			10	1		1	27
Kenyon Review	3	2	3	7				10	2		27
The Paris Review	2	2	2	12		1	3	2			24
The Massachusetts Review	1	7	6	6			1	1		1	23
Esquire	6	9	7								22
The Ohio Review		2	1	3	2	7	1		1	5	22
Shenandoah		4	7	5			2	1		3	22
The Southern Review	1	5	1	5	1	3		1	2	3	22
Triquarterly	3	4	2	12							21
Ironwood				4	1			1	13	1	20
Kayak*				3	1	13	1	1			19
Partisan Review	4	2	1	7		3	1	1			19
Chicago Review	1	1	1	8		5		1		1	18
Poetry Northwest				2	1	3	1	2		9	18
Michigan Quarterly Review	4	2	1	2			2	5	1		17
The Nation						1	6	7	1	2	17
Field				7		8				1	16
The North American Review	2	3	4	3		1		1	1	1	16
Mademoiselle	1	1	9				3			1	15
The Sewanee Review		5	8							2	15
Epoch	1	1	6			2			1	2	13
Prairie Schooner		3		1	1		1	1	4	2	13
The Antioch Review	3		4	2		1				2	12
The Missouri Review	1	1		3		4	1		1	1	12
Playboy	4	7	1								12
Salmagundi	1	1		7		1	1			1	12
Virginia Quarterly Review		2	3	2	1	1		2	1		12
Carolina Quarterly	1	2	4							4	11
New England Review	2			2	1	1	1	1		3	11
Ontario Review	1	2	2	6							11
Tendril				1				1	3	6	11
Ascent		5	3					1	1		10
Fiction International		3	2	4	1						10

ferent magazines, 30 of which were winners three or more times. *Antaeus* leads with 21 separate inclusions. *American Poetry Review* and *Iowa Review* follow with 18 and 17 inclusions respectively, then *Poetry* and *Ploughshares* with 15 each. Edited by Bill Henderson, this prize collection reveals the solid publishing patterns of many little magazines which supply stories and poems for the volumes year after year.

Prize poetry

Since 1975, the Pulitzer Prize for poetry has gone to six poets for individual volumes of poetry which do not constitute a retrospective collection. The magazines most frequently cited in these collections are split almost in half between high-circulation magazines (*The New Yorker*, *The New York Review of Books*, *The Atlantic*, *Saturday Review*, and *The Times Literary Supplement*) and littles (*The Georgia Review*, *Poetry*, *The Ohio Review*, and *Parenthese*).

Original publishers of one poem in these Pulitzer collections vary from the *New York Times* to such obscure journals as *Kuksu*, *Rogue River Gorge*, and *Clear Creek*. John Ashbery's *Self Portrait in a Convex Mirror*, which won the Pulitzer Prize, the National Book Award, and the National Book Critics Circle Award in 1976, is one of the few books which gives short shrift to little magazines, listing only credits for first publication in *The New Yorker*, *Poetry*, *The American Poetry Review*, *The New York Review of Books*, and "various little magazines."

The American Book Award (before 1980, the National Book Award) for poetry has been presented over the last ten years to six books which are not collected works. *Poetry* previously published at least one poem from every one of the six books—15 poems in total. *The New Yorker* follows with 14 poems from four of the volumes, and *Kayak* with 13 poems all from one volume. *American Review* and *Antaeus* previously published nine poems each, and *The Iowa Review* is close behind with eight. Others which published significant numbers of the poems are: *The American Poetry Review*, *Chicago Review*, *Field*, and *The Ohio Review*.

Since it was established in 1975, the National Book Critics Circle Award for poetry has gone to books which contain poems previously published in 44 magazines, of which six are high circulation. Five of them are credited more than twice for previous publication: *The Atlantic*, *Mademoiselle*, *The Nation*, *The New York Review of Books*, and *The New Yorker*. The list of publishers credited more than twice is over half little magazines: *The American Poetry Review*, *Hampden-Sydney Review*, *The Hudson Review*, *The Paris Review*, *Ploughshares*, and *Poetry*.

The Academy of American Poets, organized in 1934 to encourage the development of American poetry, recognizes and rewards poets of proven merit with awards from the income of a permanent trust fund. The Academy is governed by a board of 12 chancellors, representing various schools of poetry and the different regions of the country. Because they include book publication, two of the most coveted of the Academy's prizes are the Lamont Poetry Prize, given annually for the publication of a second book of poems by an American poet, and the Walt Whitman Award, given annually to an American poet who has not yet published a book of poems.

The magazine topping the credits in Whitman-winning volumes is *Ironwood*, and no trade magazine made the top ten. *The Atlantic*, *The Christian Science Monitor*, *The Nation*, and *Mother Jones* are mentioned once each. *Kenyon Review* published the largest number of poems in Lamont-winning volumes, fol-

	SINGLE-AUTHOR COLLECTIONS	BEST AMERICAN SHORT STORIES	O. HENRY AWARDS	PUSHCART PRIZE	PULITZER PRIZE	NATIONAL/AMERICAN BOOK AWARD	NATIONAL BOOK CRITICS CIRCLE AWARD	LAMONT POETRY PRIZE	WALT WHITMAN AWARD	YALE SERIES...	TOTAL
Harper's		2	5		2			1			10
The New York Review of Books				4	2	3	1				10
The Little Magazine		1	1	1	4			2			9
Kansas Quarterly		1	1	3				3			8
New Letters		1	1	4				1	1		8
Open Places				2		1	1		4		8
Southern Poetry Review				1	1	1		4	1		8
The Yale Review		1		1	1	1	1		2		8
Fiction	1		4	2							7
Southwest Review		3	2	1				1			7
Transatlantic*	1	1	2	1	1			1			7
The Carleton Miscellany		2	1		1			1	1		6
Choice		2			2		1	1			6
Hawaii Review		1	1						4		6
Mother Jones	2		2		1			1			6
Black Warrior Review		1		2					2		5
The Chariton Review			1	1				1	2		5
Cincinnati Poetry Review				1		1	1	1	1		5
Columbia				2	1		1		1		5
Crazyhorse				2	1			1	1		5
Ms.	3						1		1		5
Northwest Review	1	1		2					1		5
Pequod				1		1	2	1			5
Raccoon					1			2	2		5
The Agni Review		1		2				1			4
California Quarterly		2	1	1							4
Cutbank		1		1				1	1		4
Grand Street	1		2	1							4
The Greensboro Review		2	1	1							4
The Malahat Review		2		1				1			4
New American Review*					1	1	1	1			4
New York Quarterly						1	1	1	1		4
Seneca Review						1			1	2	4
South Carolina Review		2	1						1		4
Three Rivers Poetry Journal				1	1	1		1			4
The Threepenny Review	2			1	1						4
Caterpillar*					1	1			1		3
Darkhorse								1	1	1	3
The New Republic			1				1	1			3
A Shout in the Streets							1	1	1		3
Tar River Poetry				1			1	1			3

* Defunct

lowed by *The Nation*. *The New Yorker* and *The Atlantic* also appear in the top-14 list as well as ten little magazines, including the relatively obscure *Pequod*.

In ten years of the Yale Series of Younger Poets, only five high-circulation magazines published any of the poems in these books, out of 84 magazines that did so. That's less than six percent. Only one, *The New Yorker*, published poems by more than one poet in the series. The leading publishers of poems that subsequently appeared in the Yale volumes were *Poetry* and *Poetry Northwest*. *The New Yorker* is the only high-circulation magazine mentioned more than twice. Of the 84 magazines credited in Yale volumes, only four other trade magazines are mentioned: *The Atlantic*, *Mademoiselle*, *Ms.*, and *The Nation*.

And the winner is . . .

A total of 426 magazines published poems and stories which subsequently appeared in the books examined for this study. Of those, 290 published material chosen for only one of the prizes examined. These range from such familiar names as *Cosmopolitan*, *McCall's*, *New York*, *Rolling Stone*, *Vanity Fair*, and *Vogue* to such unusual contenders as *Big Scream*, *Boxspring*, *Buffalo Stamp*, *Clown War*, *Crawl Out Your Window*, *Dental Floss*, *Hearse*, *Holy Soul Jellyroll*, and *The Unspeakable Visions of the Individual*.

One prize-winning story or poem, however, can be luck, a fluke, or just beating the odds. The tales of how periodicals as varied as *The National Jewish Monthly* to the *Berkeley Barb* happened to publish poems and stories that ended up in prize-winning collections are undoubtedly as interesting and varied as the magazines themselves, but they do not reveal publication patterns.

An additional 52 magazines published eventual winners in two of the examined categories. These include familiar titles (*Look*, *Redbook*, and *Saturday Review*) as well as many university reviews and other curiously named magazines like *Alcatraz*, *Chowder Review*, *Painted Bride Quarterly*, and *Shankpainter*. The remaining 84 periodicals published stories and poems from three or more of the categories examined.

The resounding leader in this survey is *The New Yorker*, with a total of 164 stories and poems published in the collections examined. The next highest achievers are *Poetry* with 73 credits, *Antaeus* with 58, and

Single-Author Collections
Original Publishers Credited More than Once

The New Yorker	39
The Atlantic	9
Antaeus	6
Esquire	6
Michigan Quarterly Review	4
Partisan Review	4
Playboy	4
American Review	3
Antioch Review	3
Kenyon Review	3
Ms.	3
Ploughshares	3
Triquarterly	3
The Iowa Review	2
Mother Jones	2
New England Review	2
New York	2
The North American Review	2
The Paris Review	2
The Threepenny Review	2
Vanity Fair	2
The Writer	2

Best American Short Stories
Original Publishers Credited More than Once

The New Yorker	44
Esquire	9
The Atlantic	8
American Review	7
The Massachusetts Review	7
Playboy	7
Antaeus	6
Ascent	5
The Georgia Review	5
The Sewanee Review	5
The Southern Review	5
Colorado Quarterly	4
Shenandoah	4
Triquarterly	4
Fiction International	3
The Hudson Review	3
Ms.	3
The North American Review	3
Ploughshares	3
Prairie Schooner	3
Southwest Review	3
The Writer	2

O. Henry Awards
Original Publishers Credited More Than Twice

The New Yorker	29
The Atlantic	19
Mademoiselle	9
Antaeus	8
The Sewanee Review	8
Esquire	7
Shenandoah	7
Epoch	6
The Massachusetts Review	6
American Review	5
Harper's	5
Ploughshares	5
Redbook	5
The Antioch Review	4
Carolina Quarterly	4
Fiction	4
The North American Review	4
Ascent	3
Kenyon Review	3
Virginia Quarterly Review	3
The Writer	2

Pushcart Prize
Winners Three or More Times

Antaeus	21
The American Poetry Review	18
The Iowa Review	17
Poetry	15
Ploughshares	15
Triquarterly	12
The Georgia Review	12
The Paris Review	12
The Hudson Review	9
Chicago Review	8
Field	7
Kenyon Review	7
Partisan Review	7
Salmagundi	7
The Massachusetts Review	6
Ontario Review	6
Mississippi Review	5
Parnassus	5
Shenandoah	5
The Southern Review	5
Fiction International	4
Ironwood	4
New Letters	4
Gallimaufry	3
Kansas Quarterly	3
Kayak	3
The Missouri Review	3
The North American Review	3
The Ohio Review	3
Sun & Moon	3
The Writer	2

Pulitzer Prize
Original Publishers Credited More than Once

The New Yorker	5
The New York Review of Books	4
The Atlantic	3
The Georgia Review	3
Poetry	3
The Ohio Review	2
Parenthese	2
Saturday Review	2
The Times Literary Supplement	2
The Writer	2

National/American Book Award—Poetry
Original Publishers Credited More Than Twice

The New Yorker	15
Poetry	15
Kayak	13
American Review	10
Antaeus	10
Field	8
The Iowa Review	8
The American Poetry Review	7
The Ohio Review	7
Chicago Review	5
Workshop	5
Ambit	4
The Little Magazine	4
London Magazine	4
The Missouri Review	4
Marilyn	3
Partisan Review	3
Poetry Northwest	3
Samphire	3
The Southern Review	3
The Yale Review	3
The Writer	2

The Atlantic with 52. Only 14 trade magazines appear among the top 84, 16 percent of the total, and that includes the now-defunct *American Review* and *New American Review*. These 14 published 28 percent, or 354 out of 1280, of the stories and poems in the chart of top scorers.

The only magazine with credits in every examined category is *Antaeus*. Though to some extent this is a matter of definitions (*The New Yorker* is not eligible for the Pushcart Prize for small presses, *Poetry* does not publish fiction, and so forth), it nevertheless speaks well of editor Daniel Halpern's ability to consistently select work viewed as superior by a cross-section of judges.

This quality is also evident in *The Atlantic*, *The New Yorker*, and *The Southern Review* which are mentioned in nine out of ten categories, and in *The Georgia Review*, *The Iowa Review*, *The North American Review*, *The Ohio Review*, and *Ploughshares* which are present in eight. Magazines with credits in seven categories are: *The American Poetry Review*, *The American Review*, *Chicago Review*, *The Hudson Review*, *The Massachusetts Review*, *Michigan Quarterly Review*, *The Missouri Review*, *New England Review*, *The Paris Review*, *Partisan Review*, *Poetry*, *Prairie Schooner*, *Virginia Quarterly Review*, and *The Yale Review*.

In the three fiction categories, the biggest prize winners are: *The New Yorker* (112), *The Atlantic* (36), *Esquire* (22), *Antaeus* (20), *American Review* (15), *The Massachusetts Review* (14), *The Sewanee Review* (13), *Playboy* (12), *Mademoiselle* (11), *Ploughshares* (11), and *Shenandoah* (11). In the poetry categories, the leader is *Poetry* with a total of 58 credits, while *The New Yorker* is second with 42, followed by *The American Poetry Review* with 22, *Antaeus* and *The Nation* with 17 each, and *The Atlantic*, *Iowa Review*, *Ironwood*, *Kayak*, *Michigan Quarterly Review*, and *The Ohio Review* with 16 each.

"Basement and garage" publishing

There are an estimated 5000 little magazines published in the United States today. The great majority of them are printed in runs of less than 2000 copies, and many have fewer than a hundred readers, according to Michael Anania in *The Little Magazine in America: a Modern Documentary History*. Our perception of quality in these publications may have less to do with their records of publication than with their advertising budgets.

Many literary magazines rely on universities for support, others on grants, and a privileged few on benefactors. In any case, little magazines are money losers. The sale of magazines and mass-market paperbacks is accomplished through a system of distribution which treats magazines as high-turnover merchandise with a fleeting shelf life. Thomas Whiteside reasons that competition among publishers "to acquire the greatest proportion of the available shelf space has become intense."

It is virtually impossible for literary magazines to break into this market. Most of them lack the capital, advertisers, and access to distribution of their commercial counterparts. Many are so by design, and it may be their fierce independence which ultimately accounts for their progressiveness and originality. This is not a new phenomenon. The history of literary magazines in America is one of basement and garage publishing, of literature made public with little capital, of dedicated writers and readers.

The importance of literary magazines in presenting original works of fiction and poetry, however, has not resulted in library subscriptions. Even for well-established magazines like *Poetry and The Paris Review*, the response from libraries is dismal—the former with only about 4000 library subscriptions, the latter with not even 1000. Others like *Antioch Review* and *Partisan Review* average about 2000 library subscribers.

Antaeus, which has an outstanding showing in this survey, has only 598 library subscribers (78 are public libraries), according to Managing Editor Kate Bourne, despite the fact that they have tried direct mail promotion and other sales techniques to attract libraries. "Support from libraries has been minimal," says *Antaeus* Editor Daniel Halpern. "Literary magazines do not have a wide general readership. People don't go into libraries and ask for them. When budget cuts come, less-used magazines are the first to go, and we've had a drop-off in recent years."

He adds, "So many librarians are intimidated by the sheer numbers of little magazines," and minimal effort has been made in the library literature to identify which of America's 5000 or so little magazines have proved the quality and durability of their publications.

The lack of indexing is often cited by librarians as a major reason to exclude little magazines, and it is true that even the venerable *Poetry* was recently dropped from the *Readers' Guide to Periodical Literature*. None of the little magazines mentioned in this article are indexed in the *Readers' Guide*, though of course *The New Yorker*, *The Nation*, *Esquire*, *The New Republic*, and other magazines which publish original fiction and poetry are.

John Updike said in a recent fiction issue of *Esquire*, "Most of the people in the United States get along without reading fiction, and more and more of the magazines get along without printing it. Even *Esquire*, which used to run short stories as automatically as he-men smoked unfiltered cigarettes, has to whip itself up and cheer itself on to give us an issue like this one." The figures in this survey indicate that American literature is indeed in the hands of a few major magazines and a great many little ones. Librarians must decide to what extent they will participate in the relegation of fiction and poetry to what are now termed "special audiences."

National Book Critics Circle Award
Original Publishers Credited More Than Twice

The New Yorker	22
Poetry	21
The Hudson Review	10
The American Poetry Review	8
The Atlantic	8
The Nation	6
The Hampden-Sydney Review	3
Mademoiselle	3
The New York Review of Books	3
The Paris Review	3
Ploughshares	3
The Writer	2

Lamont Poetry Prize
Original Publishers Credited More Than Once

Kenyon Review	10
The Nation	7
The American Poetry Review	5
Michigan Quarterly Review	5
The New Yorker	4
Poetry	4
Antaeus	2
The Atlantic	2
The Georgia Review	2
The Paris Review	2
Pequod	2
Poetry Northwest	2
Poets On	2
Virginia Quarterly Review	2
The Writer	2

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Walt Whitman Award
Original Publishers Credited More Than Twice

Ironwood	13
Poetry	6
Cedar Rock	5
Prairie Schooner	4
Southern Poetry Review	4
The Iowa Review	3
Kansas Quarterly	3
Tendril	3
Texas Quarterly	3
Wind	3
The Writer	2

Yale Series of Younger Poets
Original Publishers Credited More Than Twice

Poetry	9
Poetry Northwest	9
Bamboo Ridge	8
Tendril	6
The New Yorker	5
The Ohio Review	5
Carolina Quarterly	4
Greenfield Review	4
Hawaii Review	4
Open Places	4
Ark River Review	3
Calyx	3
Dacotah Territory	3
The Georgia Review	3
Hapa	3
New England Review	3
Shenandoah	3
The Southern Review	3
The Writer	2

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1980 Seidel, Frederick. *Sunrise*. Viking, 1980.
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"educating the public regarding AIDS, and regarding preventive behaviors and practices, is the most effective means of curtailing this epidemic syndrome"

AIDS in the Minds of Librarians: Opinion, Perception, and Misperception

By Edmund F. SantaVicca

THE PUBLIC Health Service of the United States has indicated that AIDS (Acquired Immune Deficiency Syndrome) is the number one priority among public health problems in this country.[1] To date, over 26,000 cases of AIDS have been diagnosed in the United States; it has been projected that by 1991 there will be 270,000 diagnosed cases, with direct medical costs of at least eight billion dollars.[2] Among health care and public service professionals there appears to be agreement that educating the public regarding AIDS, and regarding preventive behaviors and practices, is the most effective means of curtailing this epidemic syndrome.

Educational efforts regarding AIDS can take various forms in various places. Libraries are but one of the many avenues open to individuals seeking information. In September 1986, a survey of AIDS information access through libraries was conducted, using a questionnaire sent to the head of reference services at each of 192 libraries (116 public serving a population of 19,000 or more and 76 nonspecialized academic) throughout Ohio. The questionnaire was designed to measure scope of accessible information through libraries about AIDS; scope of reference and referral patterns regarding AIDs; and professional opinion regarding adequacy of information on AIDS relative to patron needs and general community education.

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An attempt to measure the last of these parameters was made by posing the question: "As a librarian, do you feel that pertinent information regarding AIDS is being adequately supplied to the general public?," with respondents checking yes or no and possibly providing additional remarks.

The response rate for the survey as a whole was 63 percent, with 121 of 192 librarians returning a completed questionnaire. The response from academic librarians was 64.5 percent (49 of 76), while 62.1 percent (72 of 116) of public librarians returned the questionnaire. A greater response rate came from academic librarians operating in an institution offering the baccalaureate or advanced degree—70.9 percent (39 of 55)—than from those in institutions offering a degree below the baccalaureate—47.6 percent (10 of 21). Table 1 and Table 2 illustrate the distribution of responses among the 121 respondents regarding the question of pertinent information about AIDS being adequately supplied to the general public: 65.3 percent yes; 26.4 percent no; and 8.3 percent provided no response or remained undecided.

Of those responding, 57.8 percent (70 of 121) elected to comment on or qualify their response: 53.2 percent (42 of 79) of those responding in the affirmative; 68.7 percent (22 of 32) of those responding in the negative; and 60 percent (6 of 10) of those who provided no response or remained undecided. The majority of comments are confined to the parameters of the librarian-patron relationship, rather than speaking to the nature of information itself or information supply to the general public.

In the affirmative

Many public librarians responding in the affirmative:

> There does not seem to be much demand for such information here. All requests so far seem to have been from students.

> We have books and clip newspaper articles for general questions. We refer what we can't handle.

> Several major magazines have covered AIDS and several books have been published.

> We get most of the books on AIDs; and there are articles almost weekly in the news magazines. (Note: This library owns five monographs on AIDS.)

> During the initial rush of fear and information, we hustled to answer questions and provide materials. Since then, we've had very little interest demonstrated. Perhaps those who want information can now easily help themselves to the card catalog and the shelves, to the vertical file folder information, and to *Readers' Guide* and *Magazine Index* for current information; they no longer need our help or services for finding information.

Other public librarians provided the following insights:

Given the nature of ——— County's rural setting, I suspect people will be reluctant to voice an interest in a public place for AIDS.

Information is available if persons will ask for it; it's one of those topics that a lot of people are afraid to mention!

I know of no case of AIDS in our service area. If there were, I doubt if those involved personally would publicize it by using a public library. Even those merely curious would not want to stigmatize themselves that way, lest they be suspect.

Those who seek secondary sources can probably find them with a little diligence. I do not know about the issue of suppression (if there is one), either by government or the medical community, of research findings. Nor do I know if enough primary research is even being conducted.

For the most part, academic librarians provided comments similar to those of public librarians, with an additional recurrent concern—lack of motivation of the student.

Absence of cases in the area means absence of threat and absence of demand or need for information. Periodicals provide good coverage.

The problem is providing the best systematic control of the information.

In the negative

As indicated above, a significantly higher percentage of librarians responding in the negative supplemented their answer with comments than did those responding in the affirmative. Among public librarians, the most frequent comment makes mention of the inadequacy or lack of informational pamphlets or brochures available to libraries. Others state the difficulty in maintaining up-to-date collections on the subject, due to frequent advances in research, treatment, and education. Sensationalism and misinformation also are concerns expressed:

I think it has been sensationalized to the point of scare tactics. I would like to see some information providing things to be done for the victims—such as sending cards, flowers, and letters; any info on this.

National news coverage varies in quality, but information directed at sexually active people or drug users is either inadequately distributed or, if widely circulated, expressed in circumlocutory terms that are hard to understand.

Lots of information, but people view it through an emotional curtain and believe what they want to believe.

Among academic librarians, problems with keeping the collection current, and difficulty in accessing government publications, are frequent comments. A variety of perspectives on exactly whose responsibility it is to educate the public is evident:

People have lost faith in the U.S. government. And even though we are a depository library, people do not think the information is complete or accurate. People only read things like *Time* and *Newsweek*. Government should do a better job of informing the public that we do have information.

All persons should have access to information that informs them how the disease is transmitted and how to prevent acquiring it. People seem to be confused on this.

Our local public library does not do anything extra to educate the public, nor does the university library.

Other comments made by academic librarians responding in the negative:

There seems to be much misinformation around due to the hysteria and prejudice surrounding this disease.

Problem here is fundamentalist attitudes . . . censorship.

Most people in our area are ignorant of the AIDS issue and acquaint the disease strictly with homosexuality.

I feel that there is still a reluctance for public libraries to secure important materials because of the link to homosexuality.

Somewhere in the middle

The responses of the six librarians (four public, two academic) who responded in neither the affirmative nor the negative reflect the multiplicity of opinion and perspectives evidenced above.

The general public gets too much incomplete information through the news media. If they want to do a little research, I feel that they can find what is currently known. Most probably don't know where to go to find the information.

We have no problem securing material.

The majority of our questions are general. However, more information as to the widespread nature of AIDS, i.e., not just a disease of gay men, would be helpful. A booklet or pamphlet format would receive most use.

It is very possible that some people needing this information are not the usual library users. I do not know if ——— County has a concerted effort to bring information to all that need it.

Haven't been put to the test at our library.

I don't feel qualified to make that value judgment.

TABLE 1 Distribution of Responses, by Type of Library

Response	Total	Public	Academic		
			Total	4 yr+	2 yr
Yes	79	45	34	28	6
No	32	20	12	9	3
No Response/Undecided	10	7	3	2	1
TOTAL	121	72	49	39	10

I agree with Dr. Albert Sabin, inventor of the Sabin vaccine, that the attention given to AIDS as a health hazard is highly disproportionate to its frequency, etc. He believes that there are many other areas of public health that are more serious and need attention.

Since there are still so many facts to be learned, it is really hard to judge whether we (the general public) are or are not getting everything.

Most persons walking past the Health Counselor's office can see the display on AIDS information.

As a conservative [religious] institution, we haven't the demand for materials in this area that a university or public library would.

Addressing the issues

"No aspect of AIDS has been more controversial than the development of public education aimed at reducing high-risk sex."[3] Health and other professionals are not likely to take issue with Dennis Altman's statement. In fact, the development of effective means and methods for educating the general public, employees and employers, students, minorities, etc., is currently a high priority in a number of municipalities, educa-

tional institutions, corporations, and health service facilities.

Although a survey conducted in August 1985 by the Gallup Organization[4] indicated that the percentage of people who had not heard or read about AIDS dropped from 23 percent in 1983 to five percent in 1985, a survey conducted in December 1985 by the *Los Angeles Times*[5] illustrated the range of knowledge which the public has absorbed. In response to the question: "How much would you say you know about a medical condition called Acquired Immune Deficiency Syndrome—AIDS?," 22 percent of those surveyed knew "hardly anything," while an additional 42 percent answered "not too much." Twenty-nine percent knew "quite a bit," while six percent knew "a great deal about AIDS." It comes as no surprise then that the Surgeon General has come forward to proclaim the importance of AIDS education in the schools, and for the public at large.[6]

TABLE 2 Distribution of Responses, Expressed as Percentage

Response	Total	Public	Academic		
			Total	4 yr+	2 yr
Yes	65.3	62.5	69.4	71.8	60
No	26.4	27.8	24.5	23.1	30
No Respo../Undecided	8.3	9.7	6.1	5.1	10

When one compares the percentage of people surveyed by the *Los Angeles Times* who knew "hardly anything" or "not too much" (64 percent) with the percentage of librarians who feel that pertinent information regarding AIDS is adequately supplied to the general public (65.3 percent), we are forced to confront our own professional misperceptions of the reality of information supply and dissemination of information regarding AIDS. It is true, as many librarians indicated, that information on AIDS is available—for those who pursue that information. There are well over one hundred monographs on the subject of AIDS, and at least 20 each of pamphlets and audiovisual materials available for purchase by libraries.

Yet, answers to the AIDS Information Access Survey indicate that 12 percent of all responding libraries (including 20 pecent of academic libraries) do not own a single monograph on AIDS; 88 percent do not own any audiovisual material; 33 percent do not maintain a vertical file on the subject; 91 percent neither produce nor distribute any informational materials for patrons; and 70 percent are not sure of the existence of another agency or institution in their geographic area that do produce or distribute such information. Based on these figures, we must clearly consider whether, in addition to the issue of patron motivation, we are not faced with the issue of how proactive or reactive we should be as information suppliers.

Proactive versus reactive

This is not a clarion call for all libraries throughout the country to fill their shelves and cabinets with material on AIDS, nor is it an attempt to persuade that the public has any more dire need to be supplied with pertinent information on AIDS than it does any other maior public health problem, e.g., alcoholism, birth control, drug abuse, or other sexually transmitted diseases. However, based on the sources cited above, and the results of the AIDS Information Access Survey, it may prove useful for librarians to consider taking a more proactive role in the AIDS education process by working with other public service agencies and educational institutions to set up networks of information supply that would assure effective pathways for the general public to secure information on AIDS, its epidemiology, and its prevention.

Budgets and limited human resources are two factors that continually influence proactive educational efforts in libraries; professional values and professional philosophies of service play an equally important role. Once these two have become homogenous, budget and resources can then be adequately assessed in a proactive context. A variety of low-cost options can be implemented, ranging from simple posters or flyers listing toll-free telephone numbers, names, and addresses of local agencies or institutions (including the library), to bibliographies produced for patrons. These same bibliographies might be used in conjunction with local health fairs. Educational pamphlets are available free or at minimal charge through federal, state, and local health departments; many can be reproduced without copyright restriction.

There is little doubt that AIDS is a sensitive issue. Many librarians indicated the hesitancy of patrons to request information on such a sensitive and stigmatized subject. As librarians we have long been aware of the potential for controversy and censorship—and hesitancy of patron requests—regarding materials on the subjects of human sexuality, homosexuality, and sexually transmitted diseases; but as information suppliers, part of our overall educational effort should be to make the public aware that AIDS is a syndrome that affects everyone.

Statistics demonstrate that AIDS is not confined to white homosexual males and intravenous drug users, nor is it confined to large urban areas. Its occurrence among females, children, and other minority populations throughout the country is significant, and projections for the future are not optimistic.[7] As professionals, we must realize that there truly is but one high-risk group—the ignorant. Librarians have an important challenge in aiding to halt that ignorance, and the impetus to develop collections, networks of information, and services that would amplify current educational efforts should not be misconstrued as either advocacy or polemic, but rather as constructive professional and public service—performed in the public interest and for the public good.

Librarians around the country who are involved in proactive educational efforts through libraries regarding AIDS can send brief descriptions of successful and unsuccessful efforts to me c/o Cleveland State University Libraries, 1860 E. 22nd St., Cleveland, OH 44115-2403.

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